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THE TRAINING
OF
BOYS' VOICES

CLAUDE E. JOHNSON



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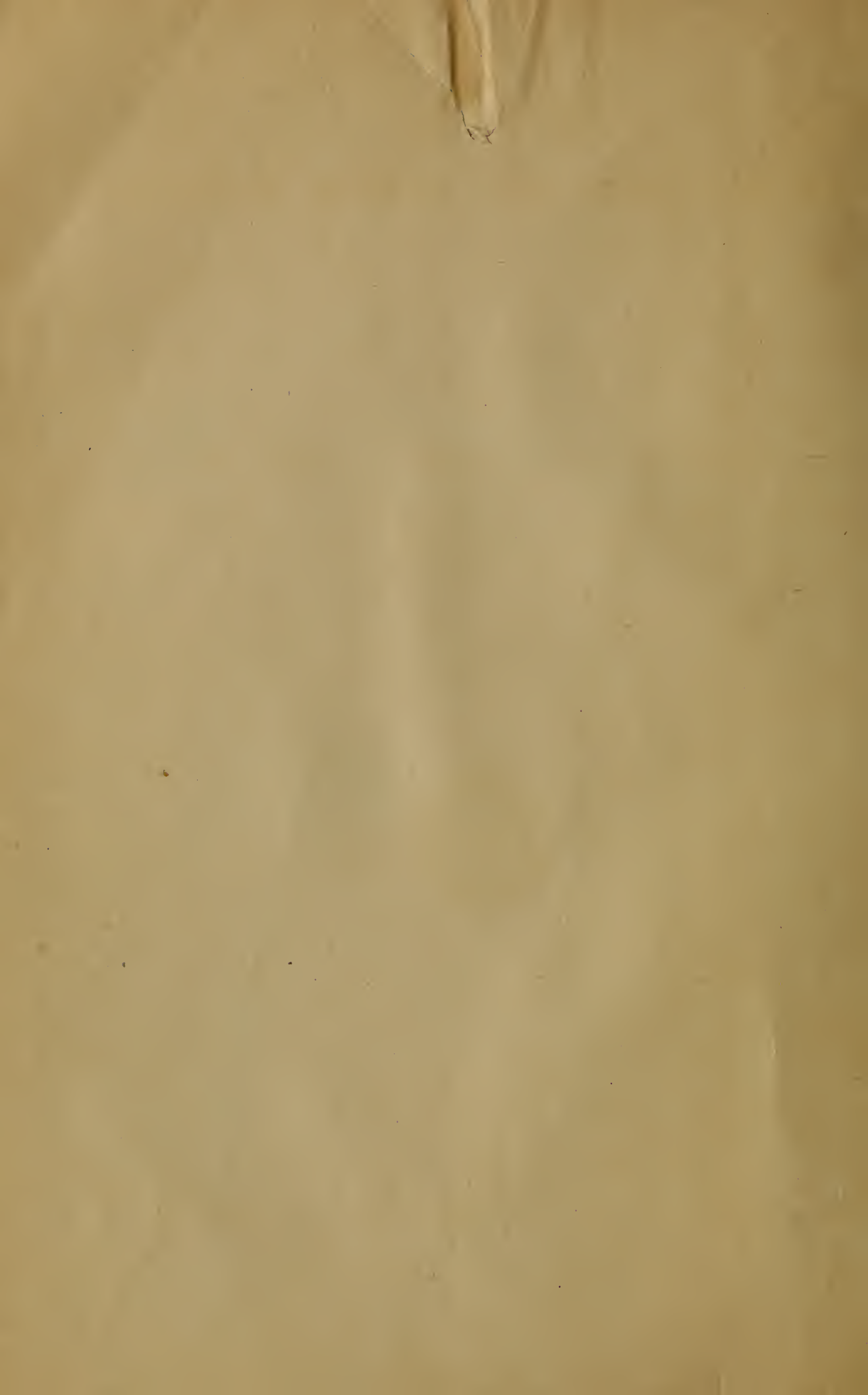
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THE

TRAINING OF BOYS' VOICES

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BY

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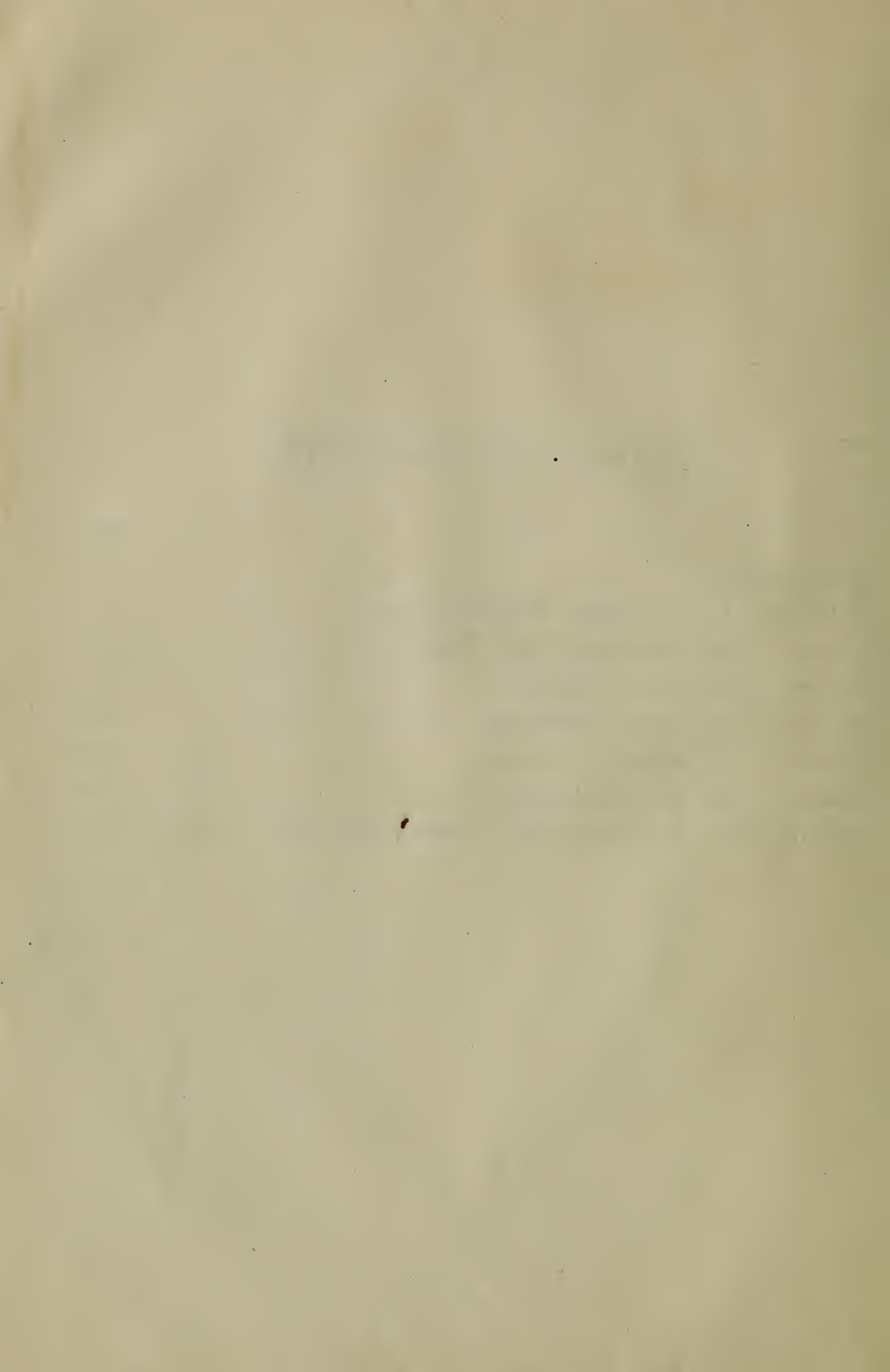
TO

The Rev. John Sword

THIS VOLUME IS INSCRIBED.

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INTRODUCTION.

NEVER before in the history of music has the singing of children been so much a matter of popular interest as at present. Schools everywhere, both public and private, are providing instruction in music reading, and the choirs of boys are constantly increasing. The natural voices of children for the most part, however, are misused; for, excepting in the few choirs of cultivated boys' voices, children are almost universally permitted to sing without vocal training in both day schools and Sunday schools, and are urged to "sing out," until the strain upon their voices becomes a matter of grave vocal abuse. Every year many voices are irretrievably ruined before maturity, according to the testimony of prominent vocal teachers.

Nature should be our guide. A correct knowledge of the child-voice, its capabilities and limitations, would enable singing teachers and chorus conductors generally to prevent this wholesale injury and destruction. All children have some natural ability to use their voices aright, and the majority can be taught to sing well. The artistic possibilities of boys' voices have been known for centuries. Beautiful ringing tones could be heard from them everywhere if singing teachers were only able to train them in the right way. Mastery of this training is easily attainable by any painstaking teacher who has a good musical ear, a fair knowledge of music, and the necessary patience. The training of children's voices, however, constitutes a department of voice culture for which some special preparation is required, and to assist in such preparation is the purpose of this little book.

THE TRAINING OF BOYS' VOICES.

CHAPTER I.

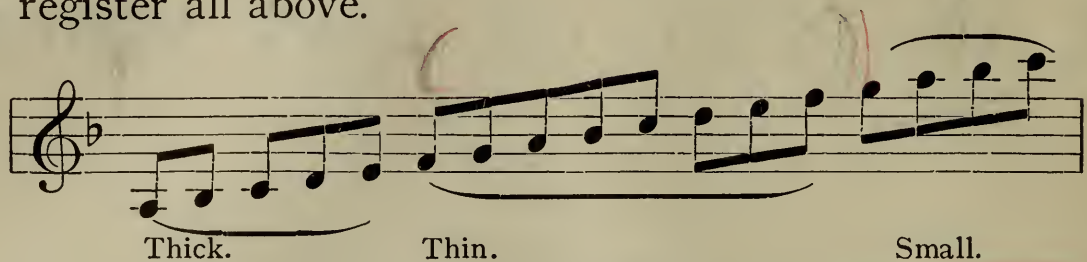
CHILDREN'S NATURAL VOICES.

IN order to deal intelligently with children's voices it is necessary to understand their nature and characteristics, for this knowledge when clearly grasped points unmistakably toward the proper method of training. There is a prevailing notion that most boys have alto voices, most girls soprano. Since the larynx, however, does not differ in the two sexes in its anatomy and physiology during childhood, up to the time of maturity the child-voice is one, and the voices of boys and girls are alike.

Voices are classified not only by their range, but also by the quality of the tones. As to the nature of the child-voice judged by this double test, there is no room for doubt: it is soprano. There are occasional exceptions in mezzo sopranos which only go to prove the rule. Children's voices have often been compared to women's soprano voices. On account of immature and delicate physical conditions they are less powerful than women's voices, but far more flexible, while they possess a freshness, purity, and sweetness all their own.

Children's voices show three registers. A register is a group or series of consecutive tones which are produced by similar action of the vocal cords. All soprano and alto voices are divided into three principal registers, reckoned respectively upward from the lowest tones to the highest, the thick or lower register, the thin or middle register, and the small or upper register. The thin register

comprises the octave of the scale of F which falls upon the staff. The thick register consists of all tones below this octave, and the small register all above.



“The names are those invented by the late John Curwen, and have the advantage of describing the physiological action that goes on. Thus in the thick register, the vocal cords vibrate in their whole thickness; in the thin register, their thin edges alone vibrate, and in the small register, a small aperture only is made through which the sound comes.”

These three registers are often termed the chest voice, medium voice, and head voice. The two lower registers are subdivided respectively into a lower thick and upper thick, or first and second series of the chest voice, and a lower thin and upper thin, or first and second series of the medium voice, making, with the small register, five in all. Notwithstanding the fact that there are those who declare that voices consist of but one register, any one may hear these registers who will listen to them, and their existence has been proved by means of the laryngoscope. The appliances of modern science now make it possible to view the action of the vocal cords during right and wrong use.

In square and upright pianofortes the change from the treble portion to the overstrung bass results in a division or break which the builders study to make unnoticeable in the tones. A dividing place between the different registers of the human voice is called a “break,” or transition place, but the tones of voices at and near the meeting of two registers are capable of being produced in either of them. This is a “movable break,” for in singing ascending tones it is possible to extend a lower register several degrees higher, and in singing descending tones an upper register may be carried several degrees lower.

The standard vocal and physiological authorities agree that such optional tones should be produced by the action of an upper register, rather than a lower. Forcing a lower register upward is always injurious, causing in the larynx redness, inflammation, and fatigue, so that eventually it becomes impossible to control the production sufficiently to sing in tune. The larynx of a child is so elastic, so devoid of all rigidity, that the mechanism of each register is capable of being extended in either direction far beyond its natural limits. Children's voices are of great range, but they should be trained in the right use of the different registers. It is by straining and forcing them that so many voices are rendered unmusical and harsh.

The tones of the thick register in children's voices have a naturally sweet and musical quality, but are much softer than the corresponding register of women's voices. This natural quality is seldom heard, however, because the thick register is commonly used in conversation, and children too early learn to imitate the coarser, heavier voices of adults. Indeed, many parents and teachers wrongly urge their children to "speak loud" and "sing loud," thus causing them to force the thick register in range and power until it becomes reedy, coarse, and harsh, like that of children who scream in the streets. These qualities are not natural but acquired, for children reared in refinement have sweet voices.

The loud talking and shouting indulged in by most boys is highly injurious to their vocal organs. After a game of baseball or an hour of bathing, they are often so hoarse as scarcely to be able to speak. Untrained boys, as a rule, sing wholly in the thick register, and the strain of such singing is equally harmful. They waver from the pitch, not because they are incapable of keeping a key, but because they are allowed to sing by wrong methods, and encouraged to make improper use of the lower register. Such untuneful efforts do not exhibit "the boy's natural voice," as many persons seem to imagine. Girls generally lead more quiet lives than boys, but many girls play games in which they shout and scream.

Some girls speak and sing sweetly without cultivation, but the majority only display less vigor than boys in forcing the thick register.

The thick register forms but a small portion of the child's voice. Musically it is a valueless portion until strictly confined to its proper limits and restored to its natural quality. Misuse is acquired, for nothing short of perfect tone production is natural. Observe a child of two to four years of age. Perfect gracefulness is natural in all its motions. In later years, when awkwardness has been acquired, the efforts of the physical instructor are directed toward bringing back the unconscious, natural grace of childhood. So it is with children's voices. Vocal awkwardness is comparable to physical awkwardness, but is acquired at an earlier age. A thoroughly qualified singing teacher aims to bring back the unconscious purity of the tone of early childhood.

The tones of the thin or middle register of children's voices are flute-like or "bell-like," clear and sweet. They are usually lighter than those of women, but pure and more carrying. The tones of the small register have a bright ringing silvery quality. In four-part harmony with men's voices they produce most brilliant chords.

Individual children's voices differ: some are full and strong, others light and delicate. Physical health and development favorably affect voices. An English musician writes, "Good nourishment has something to do with the condition of the voice. Hullah used to say that insufficient nourishment would make a boy sing flat. I believe it would produce a certain harshness and 'twanginess' which is easily heard but is difficult to explain."

A marked characteristic is their capacity for blending. Large choirs are often trained to sing together as one voice. A unity of effect is attainable, and ears accustomed to well-taught choirs of children are not easily satisfied with choruses of adults, where voices of various tone qualities strive for preëminence.

Children's voices are delicate and need to be carefully trained with gentle treatment. For the formation of good taste, boys and girls ought to be afforded opportunities to hear the best cultivated

singers. Children learn by imitation, and early tonal impressions are apt to be lifelong. The child voice is a veritable chameleon, which quickly takes on the tone coloring of its surroundings. It is therefore easily spoiled by bad examples of vocal tone.

There can be no question as to the healthfulness of singing. All voices are benefited and improved by use, if exercised in accordance with those natural laws which govern the vocal organs. Boys and girls should be taught singing as the foundation of their musical education ; but for any extraordinary efforts, such as those involved in singing before the public, in choirs, etc., boys are altogether better fitted than girls. The laws of general physical health should govern here. The feminine organization is far more delicate than the masculine. Girls ought not to be taxed with serious vocal work until the system has completely settled after the change to womanhood. In boys, on the other hand, the change at maturity is less radical, and chiefly consists of a gradual growth in strength and development. Boys live more out of doors, take more exercise, and on the average show better bodily development than girls of the same age. They are generally stronger, having more healthy lungs, and their voices are therefore fuller, richer, and of more musical value.

“The singing boy has maintained his place in the choir stalls through the long flight of centuries. Even royal decrees were promulgated with especial reference to him, and under bluff King Hal and good Queen Bess he was esteemed of such value that men were empowered by warrant to impress him wherever he might be found for the service of the Royal Choir. Tusser tells us how, when he was a boy at Wallingford College,

‘Thence, for my voice I must (no choice)
 Away of force, like posting horse,
 For sundry men had placards then
 Such child to take ;
 The better breast, the lesser rest,
 To serve the quire now there, now here
 For time so spent I may repent
 And sorrow make.’”

The fact that a boy possesses a good voice is no guarantee either that he will or will not have a good voice when he becomes a man. The change in the larynx is so great that a virtually new vocal organ is the result. "We have always maintained that it is not possible to draw any conclusion from a boy's voice as to what it will become in manhood. All medical authorities agree that at the period of break of the voice there is a state of congestion of the vocal organs, *i.e.*, an increased blood supply, without sufficient allowance of return. On the other hand, in the case of a girl, the voice undergoes scarcely any change with womanhood except that of development."¹ Girls may therefore safely continue their singing, provided it be not more than gentle exercise, during the change. Boys, while capable of much more vocal work before maturity than girls, should rest from singing during their change of voice.

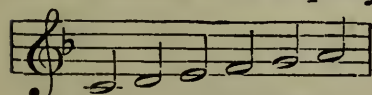
¹ Brown and Behnke.

CHAPTER II.

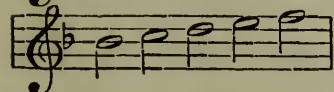
BEGINNING TONE PRODUCTION.

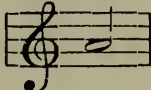
THE secret of success in beginning with children's voices consists in the immediate production of their middle and upper register tones. For many voice trainers this has proved a difficult task, unless the boys themselves naturally fell into the way of it, which often happens, of course. The difficulties of teachers are usually to be accounted for by their neglect of vocal physiology; but many cases of failure have been due to inability to recognize the tone qualities of the different registers on hearing them. The following pages aim to render the matter clear. The arts have ever been taught by tradition, but in modern times the best traditions are crystalizing into books. It is purposed to put into print all that can be said as to beginning tone production with children's voices, in order to help not one student, but as many as possible.

The thick or "chest register" must be abandoned at first. Now the question always arises: Why not begin with the chest register, since it is most commonly available, and after improving its quality with practice extend the range upward into the higher registers? Such a plan is contrary to the physiological law of downward extension, which governs the vocal organs. Almost all children so force their voices that such upward transition is difficult, while many find it wholly impossible and the effort painful. When it can be accomplished the result is something very undesirable. The voice then exhibits different qualities totally unlike. It is as if a scale were played, the performer using an oboe from C to A,

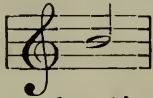


and then finishing with a flute from B to F,

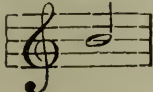
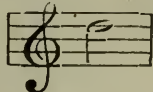
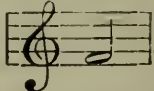


A definite break in the voice exists, and the thick register will be carried up to A,  or even higher,

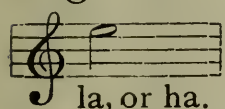
before the break occurs. Voices showing such abrupt changes of quality are incapable of rendering musical compositions in a consistent and truthful manner. Those vocal teachers who look for quick results are generally better pleased with the chest register, because it is clear and sharp ; but training which begins with the thick register of children's voices will never lead to any artistic musical results.

The middle tones of any voice, whether soprano, alto, tenor, or bass, are the tones that are most in use. These are the "bread" tones, for professional vocalists, they are the "bread-winners." In beginning, children may be taught the use of their middle or thin register, for it is certain that every child has a thin register of its voice, and it is equally certain that this register is designed for use, else it would not exist. To discover the middle or thin register, individual instruction must be given at first. A single vowel sound should be used. To assist beginners, it is generally expedient to precede the vowel by some consonant. Taking each child in turn, let the teacher sound the note B  softly upon a piano-forte, and ask him to sing the word "who" on that note as softly as possible. This request almost never fails to bring in response a sweet tone in the thin register of the voice. Some voice trainers use "koo" instead of "who." In training children, the worst possible material consists of those who daily play and scream in the open air, or those who have sung a great deal by wrong methods, as in schools or in choirs needing to be retrained. Nearly every one of such voices, however, will produce tones in the thin register by using the vowel "oo."

Children differ. A vowel which one child sings well another may sing poorly. Some have peculiar faults of tone production in speech, and much depends upon previous vocal habits. A child's peculiarities of tone production can be discovered in a very few moments by an observant teacher on hearing him speak. One boy has forced his voice more at one pitch, another at another ;

and that pitch is to be avoided at first. Accordingly, some can begin to best advantage on B  some on D,  others may even start on F .

A second exercise consists in beginning with "oh," or, better, with "ho." There must be no hard blowing, the "h" being a very gentle aspirate. A third exercise which succeeds well with children who have not excessively forced their voices, is to have them sing "la" very softly in the second series of the thin register,



Some voice trainers use "ha." Some children are able to produce a fine forward "ah" without preceding it by any consonant. This is the best exercise; but many do not know how to sing "ah" properly, and require much training in order to do it. In general, the vowel "oo" is to be recommended for beginning tone production on lower notes, "oh" on middle and lower notes; "ah" is best for high notes, and very valuable throughout the entire range of the voice. By using one or more of these exercises, any class of children can be taught to produce tones in the thin register. Each child usually needs but two or three minutes of individual attention in learning how to begin: once learned, it is seldom forgotten. An experienced teacher of singing can judge from the speech and appearance of the child what course to pursue.

The voice trainer must be able to recognize the tones of the different registers. The question occurs, "How shall one recognize the thin register?" Let this be answered by another question, How would a light soprano voice sound at first trial, after having been unused for years on account of sickness or neglect? Children otherwise healthy, who nevertheless have not used their upper registers in singing and speaking, are to be considered as the vocally sick, whom the teacher is to cure with pure air and vocal exercises designed to restore the voices to their natural con-

dition. The thin register tone, when first produced, ought to be clear and flute-like. Very often it is weak from long disuse, breathy, very light, and uncertain. It is apt to waver in pitch at first, and to lack edge or brightness, — in short, to sound most discouraging; but those discouraging tones are full of promise. The vocally sick cannot begin to sing in a loud and ringing style, or by forcing their voices. Avoid the sharp, clear tones of the chest register. Beautiful, sweet voices can be built up, based exclusively upon the first weak tones of the thin register. “The voice may be said to have a husk and a kernel; the one strident, harsh, and overpowering, the other sweet and with use rich and round. The average healthy boy, with his exuberant love of noise, will give the husk; but the skilful voice trainer will only accept the kernel, evolved from the right register, good timbre, and proper production.”

The exercises already described will be written as follows: —

EXERCISES FOR DISCOVERING THE THIN OR MIDDLE REGISTER
OF CHILDREN'S VOICES

No. 1

VOICE

pp

Who . . . , Who . . . , Who . . . , Who. . . .
or Koo . . . , Koo . . . , Koo . . . , Koo. . . .

PIANO

pp

No. 2

pp

Ho . . . , Ho . . . , Ho . . . , Ho. . . .

pp

Detailed description: This musical exercise is in D major (one sharp) and 4/4 time. The vocal line consists of four measures, each containing a half note followed by a dotted half note, with the syllable 'Ho' written below. The piano accompaniment is in a grand staff. The right hand plays chords in the upper register, while the left hand plays a simple bass line. The dynamic marking is *pp* (pianissimo).

No. 3

p etc.

Hah . . . , Hah . . . , Hah . . . , Hah. . . .
Ah . . . , Ah . . . , Ah . . . , Ah. . . .

pp etc.

Detailed description: This musical exercise is in B-flat major (two flats) and 4/4 time. The vocal line has two parts: 'Hah' and 'Ah', each with four measures of half and dotted half notes. The piano accompaniment is in a grand staff with chords in the right hand and a bass line in the left hand. The dynamic marking is *p* (piano) for the vocal line and *pp* (pianissimo) for the piano accompaniment. The piece ends with 'etc.' in both parts.

EXERCISE FOR DISCOVERING THE SMALL OR UPPER REGISTER

No. 4

p - *o*.

Ah . . . , Ah . . . , Ah . . . , Ah

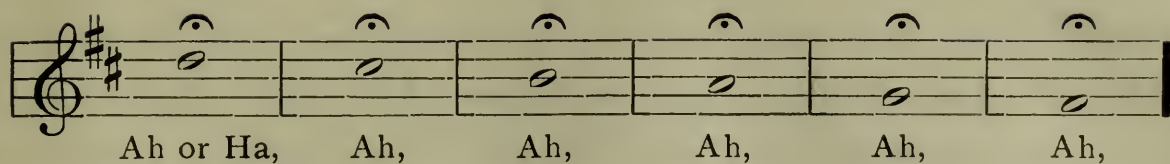
pp

Detailed description: This exercise is in D major (one sharp) and 4/4 time. The vocal line features a series of half notes with a glissando-like effect, indicated by a dashed line and the syllable 'Ah'. The piano accompaniment is in a grand staff with chords in the right hand and a bass line in the left hand. The dynamic marking is *p* (piano) for the vocal line and *pp* (pianissimo) for the piano accompaniment.

These exercises are conducive to the immediate production of the upper registers, but it is possible to let them be sung in such a loud and careless manner that they utterly fail of their purpose. Everything depends upon the discernment of the instructor. Wrong practice can be set right with a word or two: elaborate instructions are out of place at the first lesson. There must be sufficient breath taken easily; the tongue during each vowel sound must lie on the floor of the mouth, hollowed like a spoon, with its tip always touching the lower front teeth. For "Ah" the mouth must be well open, but the singing must be soft and smooth, the loud harsh quality of voice being altogether forbidden and avoided.

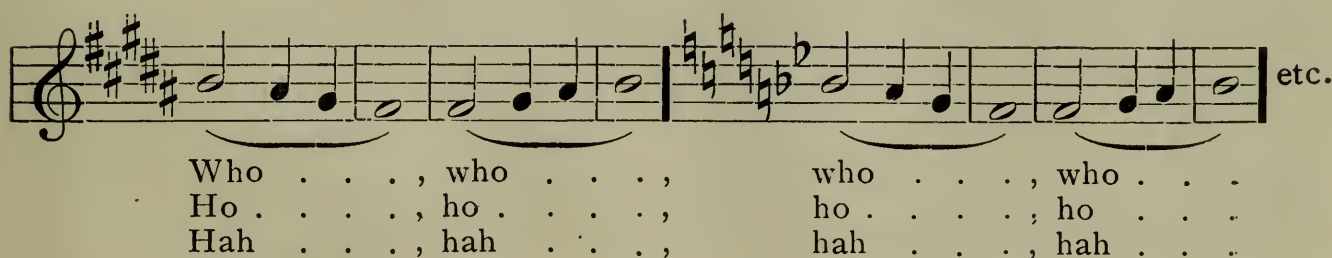
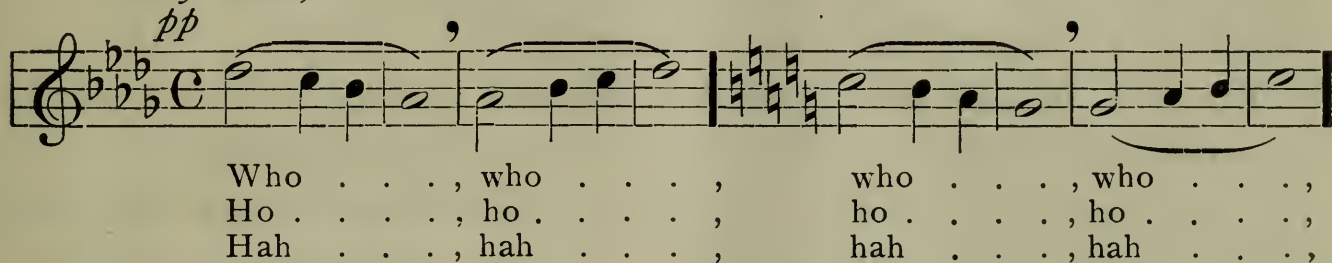
Children are sometimes unable from embarrassment or lack of musical training to sound a note given them from an instrument. In such cases, where there can be no selection of material, but all must be trained, let the teacher find on the instrument the tone which the boy sings, and from that note lead the pupil to the desired pitch. If the pitch be vocally given to children, it should be sung as quietly and sweetly as possible. Men's voices are, of course, an octave lower, and when a man trains, the children must be instructed to sing higher. In every class one or more children of a quiet nature are sure to be found who will easily produce the desired tones at their proper pitch. These will at once be available as examples, and the others will learn by imitation. No voice must be allowed to sing in the thick register.

As soon as each child has found his middle register all may practise together. Require very soft tones, such as a woman of culture and refinement would sing to herself, for loud singing will cause them to change into the mechanism of the thick register. On hearing any voice break into chest tones stop the class at once and train the erring one alone. Be gentle, remembering that this practice is difficult for those unaccustomed to restraint. They are now skating over very thin ice and liable to break through at any moment. Beginning on D, lead them in slow sustained tones downward to F sharp

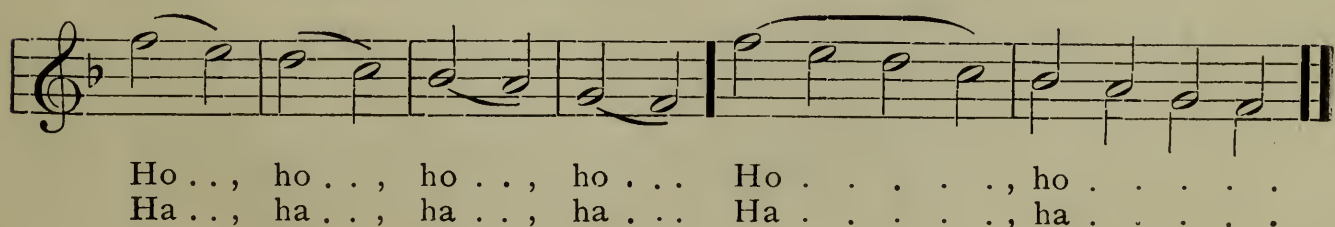


Careful practice downward, again and again, will give them more and more confidence in sweet tones, which some never before knew they possessed. Refinement of vocal tone is the object, and children quickly perceive the high ideal. A boy in the slums of New York remarked, between these exercises, "They don't sing like this at our school — they shout!" The following exercises will bring into proper usage the most refractory voices :

Very slowly.



Train the children to sing these exercises with "who" softly and smoothly, with no breaks or abrupt changes of quality. Train them again with "ho," requiring the same soft sweet tones, and again with "ha," and accept nothing but the pure velvety, flute-like quality, growing softer as the voice descends. Next, the scale of F may be practised downward very slowly, first by singing two notes in a breath, afterwards four.



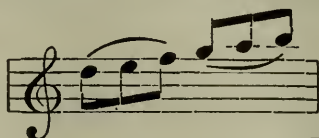
Finally, the class may be taught to vocalize, with "who," "ho," and "ha," some familiar tune, such as "America," in the key of B flat, or any hymn or short school song. It is best to select a tune which begins on or above B, one which moves by degrees rather than skips, and one whose range is within the F scale on the staff: tunes lower in range may be transposed, as "America," which is usually found in the key of G. Let the phrases or lines be separated by a breath, and let each phrase begin with the "h." A young man once exclaimed, "They are so particular with our choir that they do not allow us to *breathe* except at certain places in the music!" Exactly; these proper breathing places must be pointed out, and all the children required to take breath there quietly and together, sustaining the tones between.

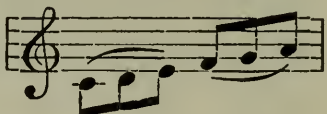
Practice of the sort described should be repeated at a second rehearsal or lesson, and continued until every child can begin at once in the thin register. Forgetful or backward pupils may need to be taught individually again.

CHAPTER III.

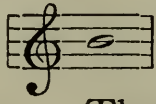
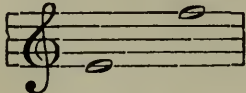
VOICE TRAINING.

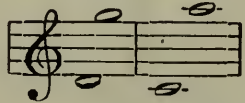
WHEN the undoubted use of the thin register has been established, the next step is to train children in bridging over the breaks and blending the registers into one even voice throughout. The

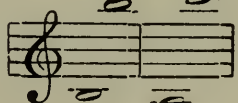
break at the upper line of the staff  will soon yield

to gentle treatment, but the break at the lower line 

is far more difficult. Children must be patiently taught to carry down towards middle C, the soft quality of the thin register. This must merge and blend into the thick register in such a manner that there shall be no break, and so as to modify and finally to destroy altogether the acquired coarseness and roughness of the lower tones. In singing upward again, the beginning should be particularly soft in order not to lose what has been gained in sweetness by the downward extension of the thin register. This sort of practice needs to be repeated many times at every rehearsal. It is essential that the breaks between the registers be so completely and habitually bridged over, that the transitions are finally rendered imperceptible: one uniform voice results.

The note B  marks the center of the average range of children's voices. Their singing should extend equally above and below this pitch; for it is only in this manner that even and well-balanced voices can be evolved. Voices will therefore range at first within the staff.  After some practice they will

extend from D to G, or C to A:  finally they will

reach from B to B, or from A to C. 

The correct training of the child voice consists of gentle exercise throughout the whole of its range, as opposed to loud singing confined to any limited portion of it. Adults often think that it must be difficult for children to sing high tones. This is an error made through judging children's voices by their own, which happen to be lower. It is more difficult for children to sing long and loudly on low tones, maintaining proper tone production, for this requires steady mental and physical efforts; singing high again rests the voices and relieves the strain. Any method which cultivates the lower tones of a child's voice, but fails to use the notes above the staff, is one-sided, imposing too great efforts upon him. A method which develops high tones, but leaves the tones around middle C to "regulate themselves," is incomplete and fatal to good singing. Such lower tones become coarse and harsh, for things left to take care of themselves invariably fall into bad condition.

Scale exercises and solfeggios (or songs without words), should be employed to extend the range one note at a time in either direction. The first scales may be practised as follows :

Ha Ha Who Ho

Ha Ha Who Ha

Ha Ho Who Ho

Ha Ha Who Ho

Ha Ho Who Ho

Ha Ho Who Who

Ha Ha Ha Ha

Ha Ha Ha Ha

Ha Ha Ha Ha

Ha Ha Ha Ha

Ha Ha Ha Ha

In a few lessons voices can be well extended and equalized. A gradual and uniform course of development then takes place. This process of development requires time. Boys of twelve years or over often develop full, strong voices within a few months; younger boys, however, require a year or more. Fulness and

brilliancy of tone, roundness, richness, and fine timbre, follow in time as the results of intelligent training.

This period of development is the season of hardest work for the singing teacher. Children depend upon the master. He must patiently train them in soft singing with careful attention to details. Tradition has handed down soft singing as *the method* for children. Since this is based upon the teachings of experience, it leaves no room for difference of opinion. Any individual preference for loud singing prematurely indulged, any forcing of the voices high or low, courts failure. When boys' voices are freely spent in daily practice little is left for development, but if saved they grow in volume and increase in beauty.

“A singer who can produce a fine piano tone will have no difficulty in increasing its power, but he who relies upon mere force will never be able to sing a true pianissimo. * * * In the education of children's voices it is very desirable that from a health point of view soft singing should be encouraged.”¹

The voices will be weak for several months. This is a necessary stage of progress. Critics among friends will doubtless inform the teacher that his pupils lack power. Criticism from any and all sources, received before the time of development is passed, may be respectfully heard, but should not cause any change in the method of soft practice. A full rich tone will come in due time — a tone in proportion to the physical development and strength of the child that sings it.

Any register of the voices can be forced. Forcing the thin register, or the small register, is as offensive to good taste as coarse chest notes. The temptation to overdo for the sake of brilliant “effects” should not be entertained. Such singing is never pleasing to cultivated ears, and gives critics another opportunity to apply the so-called Hindu definition, that “Music is the painfully acquired art of making a very loud noise in a very high key!”

¹ Brown and Behnke.

Abuse of a voice is unwise ; on a higher plane it is a violation of the moral responsibility resting upon every teacher.

During the period of development of children's voices they should be taught the art of phrasing. First, using simple selections where the punctuation of the words agrees with the phrasing of the music ; afterwards, selections in which the phrasing of the words must be broken for that of the music, and, which is more common, instances where the phrasing of the music must conform to the words. Special pieces should be marked and fully explained. Good phrasing is necessary for the attainment of any degree of excellence in singing.

Children should be taught to sing with expression. They should be shown that lifeless music may be made spirited, not necessarily by singing fast, but by a proper accent, emphasis, and variety of shading. "The essence of music is sound and motion."¹ A sense of rhythm is one of the primitive faculties easily awakened, and children will enjoy the study of dynamics. Vocal music is full of delicate shading generally left unmarked. The teacher should plan in advance the force and volume of tone required. He should designate in special pieces just where the climax occurs, specify the character of the beginning and ending, and all the particulars of a tasteful rendering. Children are quick to appreciate beautiful results, and soon acquire a nice perception of musical expression.

Where it is desired the voices may be separated into first and second sopranos, should there be any such. In some English choirs the mezzo soprano voice is sought out and cultivated. Second sopranos may sometimes be taught to sing an alto part, but should not be habitually confined to notes below the staff. Alto work is too difficult, except for older children approaching the period of mutation. The second sopranos should be trained in the same careful manner as the others.

¹ Hanslick, in "The Beautiful in Music."

CHAPTER IV.

VOCAL EXERCISES.

TEACHERS of singing who have trained only adult voices are often in doubt as to just what studies should be employed with children ; while novices who must teach children singing desire to know exactly what exercises should be used. Voice trainers use various exercises, vocalizes, and études, a collection of which doubtless would fill many volumes. It were manifestly impossible to detail them all. Vocal exercises may perhaps be divided into four classes, (1) Sustained tones for voice placement, quality of tone, economy of breath, (2) Syllable exercises for attack, pronunciation, and the singing style, (3) Scales, runs, trills, and arpeggios for flexibility, (4) Solfeggios, combining all these purposes with phrasing and expression.

In the practice of sustained tones, perfect control of the breath is a primary object. All the vowel sounds should be practised. The great central vowel, best for developing the voice is "Ah," which should be sung throughout the entire range. For bringing the tone to the teeth long "E" is effective. Both these vowels are made easier at first by humming an "m" before them, producing "ma" and "me," or by using the words "mine" and "mean," prolonging them well. The practice of sustained tones should form a part of every lesson or rehearsal, and in course of time embrace every variety of shading.

Economy of the breath is of great importance. Too great a pressure of the breath is particularly destructive of musical quality in voices, producing hard and harsh singing. The small register especially is easily disturbed by forcing, so that it becomes sharp and disagreeable.

Syllable exercises for attack consist of staccato tones ; these may be sung with "koo," thus

Koo, koo, koo, koo, koo, Koo, koo, koo, koo, koo; also

Koo, koo, koo, koo, koo, koo, koo, koo, koo, koo, koo, koo, koo, koo.

Staccato tones may be practised with "ha." The method of attack will need careful watching to see that children avoid such results as

Ha, ha, ha, ha, ha.

any or all of which are apt to be produced by careless singers. This is called "scooping" and is common among adults as well as children. Finally, pupils may be taught to sing staccato tones with "ah," avoiding a hard stroke in the beginning however (as for the word "earth"), which is injurious to the vocal organs. Syllable exercises for confirming the vowel sounds in pronunciation should be practised with the consonants b, d, f, m, p, r, s, and t, thus

Boo, bo, bah, bā bee, etc.; also Bah, dah, fah, mah, pah, rah, sah, tah, etc.

Syllable exercises to avoid "the talking" and to acquire the singing style should be practised without breaking the continuity of the tones. Singers must learn to "promenade the jaw," and still give the proper vowel quality. The idea may be represented with continuous writing. The Italian syllables, do re mi fa so la si,

Lah, lah, lah, lah, lah.

should be practised slowly in the singing style on one note at first, then on the scales.

For blending the registers let the following be used.

The first exercise is in C major. The vocal line consists of two phrases, each starting with a half note 'Ah' followed by a dotted half note, then a quarter note, and finally a half note. The piano accompaniment is marked 'Very slowly' and features a bass line with eighth notes and a treble line with chords. The second exercise is in B-flat major, following the same structure as the first.

Transposing this exercise gradually higher we come to the upper transition point on F sharp, where the "break" is easily bridged over and the voice rendered pure and even with these melodious phrases.

This exercise is in F# major. The vocal line and piano accompaniment follow the same pattern as the previous exercises, but the key signature has two sharps (F# and C#). The piano accompaniment is marked 'Very slowly' and ends with 'etc.'.

After the downward practice just described, runs of five notes should be sung as given below, extending possibly to the *A* flat above the staff.

Who

Who

Oh

Oh

Oh

Ah

Ah

Ah

Scale practice ought to find a place in every lesson. Children should sing them downward with a single vowel sound at first. With care and soft practice they will after a few lessons be able to

sing them upward, using their vocal registers properly. Then the scale should be vocalized ascending and descending in every key through the whole compass of the voices. Each vowel ought to be practised, and the "ah" should be sung throughout the entire range. In slow scales, breath may be taken after every four notes, in rapid scales after eight; and older pupils may sing both the ascending and descending scales in one breath.

All the intervals of the major scale should be practised as follows :

Ah . . . Ah . . . Ah . . . Ah . . . Ah . . .

Ah . . . Ah . . . Ah . . . Ah . . .

Ah . . . Ah . . . Ah . . . Ah . . . Ah . . .

Ah . . . Ah . . . Ah . . . Ah . . . etc.

combinations of intervals may be used, as for example,

Ah

Arpeggios should be practised in all keys as follows:

Ah

Every vocal teacher knows of many vocalizes and solfeggios for soprano voices. Those to be used for children should not be too elaborate or complicated. Simple solfeggios well sung are most helpful. Hymn tunes make excellent vocal exercises, and may be transposed into various keys for practice. There are sight reading exercises for properly trained children's voices now published for school and choir use, but the most popular exercises for training children are the vocal exercises for boys' voices by Sir John Stainer.

DAILY EXERCISES FOR THE VOICE.

Sir JOHN STAINER

(The accompaniment of No. 1 is to be used for the succeeding exercises, and is to be transposed according to the compass of the voice.)

No. 1

VOICE (using the vowel *Ah*).

Musical score for No. 1. The score consists of three staves. The top staff is a vocal line in G major (one flat) and 4/4 time, featuring a melodic line with eighth and sixteenth notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in G major and 4/4 time. The accompaniment consists of chords and rhythmic patterns.

No. 2

Legato. (Same accompaniment as No. 1.)

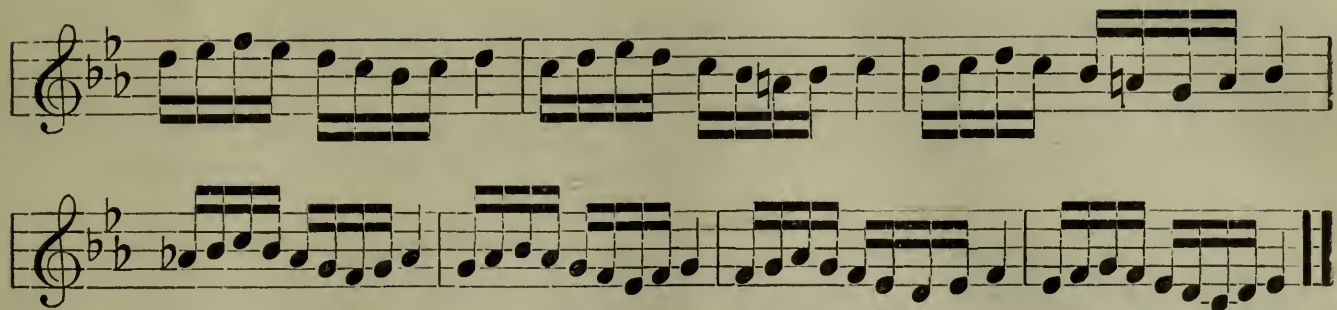
Musical score for No. 2. The score consists of four staves, all in G major (one flat) and 3/4 time. The top staff is a vocal line, starting with a triplet of eighth notes. The bottom three staves are piano accompaniment, with the bottom staff in bass clef and the two middle staves in treble clef. The accompaniment consists of chords and rhythmic patterns.

No. 3


(Same accompaniment as No. 1.)

Sempre legato

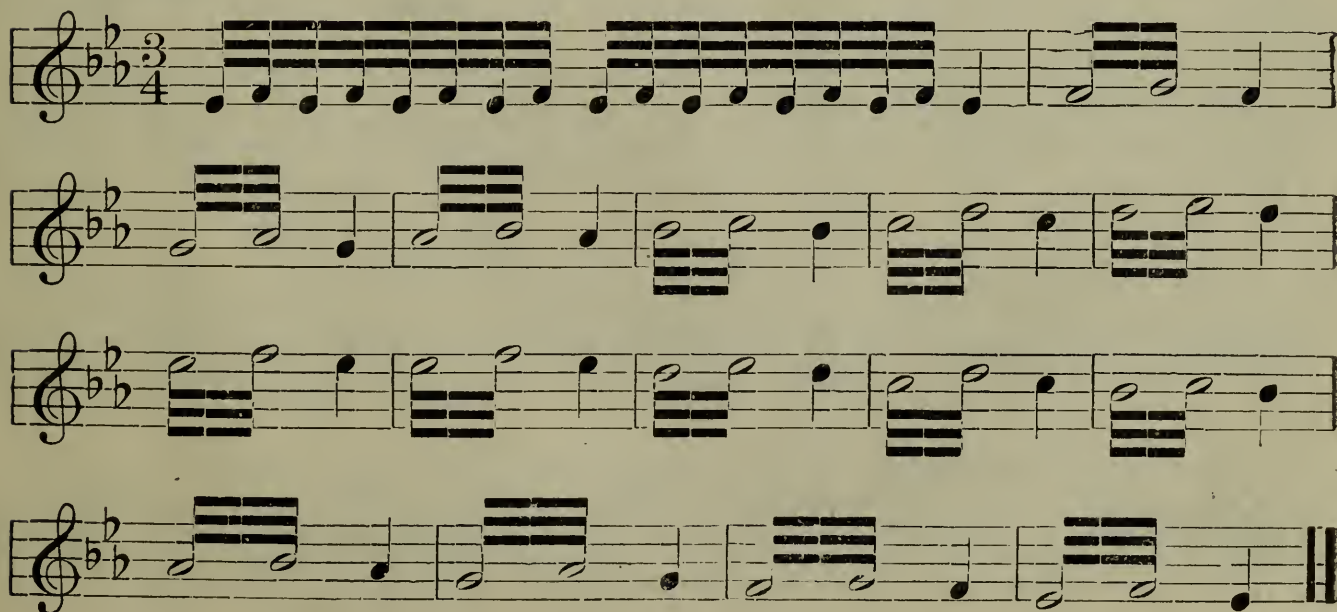
Musical score for No. 3. The score consists of three staves, all in G major (one flat) and 3/4 time. The top staff is a vocal line, starting with a triplet of eighth notes. The bottom two staves are piano accompaniment, with the bottom staff in bass clef and the middle staff in treble clef. The accompaniment consists of chords and rhythmic patterns.



No. 4



No. 5



No. 6

Musical score for No. 6, consisting of four staves of music. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The melody is written in a single voice line. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music consists of eighth and quarter notes, with some slurs and accents. The piece concludes with a double bar line.

No. 7

Musical score for No. 7, consisting of five staves of music. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The melody is written in a single voice line. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music features several triplet markings (indicated by a '3' under a bracket) and is characterized by slurs and accents. The piece concludes with a double bar line.

No. 8

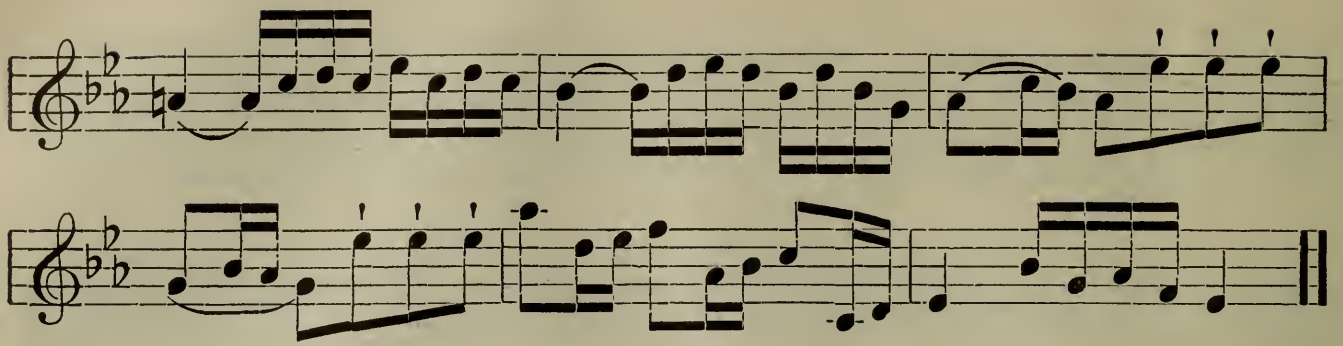
Exercise No. 8 is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is composed of eighth and quarter notes, with some notes beamed together. The second and third staves continue the exercise with similar rhythmic patterns and melodic lines, ending with a double bar line.

No. 9

Exercise No. 9 is written in 3/4 time with a key signature of two flats. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody features a mix of eighth and quarter notes, with some chromatic movement. The second and third staves continue the exercise with similar rhythmic patterns and melodic lines, ending with a double bar line.

No. 10

Exercise No. 10 is written in 3/4 time with a key signature of two flats. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is characterized by a steady eighth-note pattern. The second and third staves continue the exercise with similar rhythmic patterns and melodic lines, ending with a double bar line.



The following exercises should, like the preceding, be committed to memory by the class. It should be sung unaccompanied, or with only an occasional chord on the piano. It must be taken slowly at first with a breath after every two measures, but when very familiar it should sometimes be sung in fast time, four measures in one breath.

VOCAL EXERCISES.

N. COE STEWART.

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After this exercise has been well learned in the key of *A* flat it should be sung a half step higher at each rehearsal, that is, one day in the key of *A*, next time in *B* flat, then in *C*, and possibly in *D*. Later on it should be transposed downward in the same manner, a half step at a time, to *E* major, the teacher watching carefully that the broken octave and seventh on the dominant be sweetly sung on the low notes.

CHAPTER V.

MUSIC IN SCHOOLS.

THE musical instruction given in schools ordinarily comprises the rudiments, the scales, sight reading, and a number of patriotic and other songs. All this is taught in a systematic manner by which the whole is accomplished within a given time. American schools are so well organized that excellent practical results are produced, but many boys and girls fail to take any interest in music, because their voices are untrained, and they cannot easily use and enjoy the knowledge of music afforded them.

Schools which provide time for daily singing lessons could afford ample opportunities for training children's voices. Vocal music in schools without voice training is a constant source of friction. Some children, conscious of a lack, but not of the remedy, justly complain that they cannot sing, while the injurious vocal habits acquired by those who sing without voice training work them very great harm. The fact that the children were reared upon coarseness of vocal tone, who are now grown into men and women, accounts for the low state of musical taste in most communities.

In order to create a musical atmosphere people should be properly trained in music from infancy. Where refinement of vocal tone can be taught to children, a lasting influence for good is exerted. Refinement in music leads to refinement in language, in manners, and in morals. Boys generally do less of the singing in schools than girls, and give more trouble to the teachers. Choirmasters, however, who draft these boys into male choirs, quickly produce good musical results from them. Tone production in the proper registers is taught. Less than five minutes of individual attention suffices to revolutionize each boy's method of

singing: one year of patient training in soft singing develops beautiful voices.

The introduction of vocal training into school work calls for very little change of schedule. More time is needed, chiefly in first and second grades, where the other studies are not so pressing. Vocal training should begin with the youngest classes, where the difficulties concerning registers and breaks are at the minimum. Daily lessons in the proper use of the registers will lay the foundation for perfect ease in singing during the remaining school years. The work of a first grade should consist of vocalizing in the thin register with the vowel sounds upon separate tones and simple melodies by ear, and to learn the first few tones of the scale.

In the second year the whole of the scale should be learned and vocalized. A disadvantage arises in beginning with the key of C on account of registers, but this is not insurmountable. When first learned, the scale of C may be sung in the pitch of the scale of F. Such transposition will be required only as a temporary matter; as soon as the voices are properly used, the scale may be gradually lowered to the proper pitch. Transposing is allowed as an expedient for adult voices; and when with children it becomes a matter of voice preservation, it should be perfectly proper. As an alternative, the scale of C can be learned, first descending, afterwards ascending.

Every singing lesson should begin and end with voice-training exercises. Sight-singing pieces and songs, when introduced, should be such as are conducive to the right use of the registers, but the books now in use in many schools are arranged for singing almost wholly in the thick or chest register. This is a gross injustice to the delicate child-voice. The exercises in such books ought not to be used for children who are correctly trained, unless transposed into the range of the thin register.

In intermediate and higher grades a division into first and second sopranos may be possible.

When infants properly trained become the boys and girls of the grammar grades, full, beautiful voices will be universal among them. Excellent music of considerable range becomes easy of execution. Voice preservation cannot offer great difficulties here after early training in purity of tone production, but excessive exertions should never be required. When older boys show any uncertainty on notes above the staff, they should at once be changed to the mezzo-soprano part. Again after some weeks or months such boys may be given an alto part, where, by preserving purity and sweetness of tone, they can often sing for a year or more, acquiring valuable experience with harmonies.

Excellent musical results are obtainable through voice training, especially in private schools, where the classes are not too large. Boys and girls enjoy singing when properly trained. Should there be male teachers who can sing, four-part music is among the possibilities.

Selected lists of music suited to boys' voices are given in Chapter VII. All of the secular pieces, the carols, and many of the anthems are well adapted for school use.

CHAPTER VI.

BOYS IN CHURCH CHOIRS.

THE training of boys' voices for church choir work constitutes a large and widening field of musical labor. Each passing year is witness to a growth in the number of those churches which have come to rely upon boys to lead the religious worship in song. But enrolling boys in choirs and placing music in their hands does not transform them into skilful singers. Special vocal training, as well as musical and other knowledge, is required. The voices of boys need to undergo a course of cultivation and development, as previously outlined, before they are fitted to sing in public or to render the musical services of the church.

The boy's voice has been compared to a rose which buds and grows until it blossoms into perfection for a season—then is gone. When in the beauty of full bloom it should be heard. Only during the two or three years before they change, between the ages of twelve and fifteen, are boys' voices valuable for choir singing. Before the age of twelve they should be held in reserve and cultivated in preparation. The voices are not mature enough, nor the boys themselves sufficiently intelligent to be of any material service. Young boys cannot readily read the words of the psalms and hymns.

In forming church choirs, large numbers are not so much of an advantage as thorough training. Cathedral services are sometimes rendered by twenty soprano boys. Smaller churches do not require so many, *provided that all are well trained and developed*. In selecting boys for choristers, four qualifications are to be considered; good voices, musical ears shown by the ability to sing notes struck at random upon the piano, good character, and strong in-

fluence from parents, guardians, or others which shall serve to keep them at choir work. If possible the boys should be paid a salary for their services.

A small choir of picked voices is best, if all are of the ages at which their voices are really valuable.

In addition to such a choir there should be a class of trained probationers always ready to fill vacancies as they occur. One year of training is desirable before any probationer join the regular choir. Such a probation enables the boys to be properly educated for choir duties. In the case of adults both training and experience are necessary for good choir work, and children do not differ in this respect. Little children in choirs fail to assume any responsibilities, and this becomes a dangerous habit which, as it often transpires, is never thrown off altogether as they grow older. A long probation affords time for the voices to develop and unfold, for voices alter with age and practice. It is frequently impossible to decide as to the value of a voice until it has been trained. Some voices show themselves excellent from the first, many become good with training, but some do not improve in accordance with expectations. The cause may be poor health, nervousness, vocal abuse outside of the choir room, or lack of intelligence. Such disappointments, which are not uncommon, should be reserved for the choir-master alone, and not be inflicted upon an entire congregation by putting uncertain voices into the choir too soon.

When young boys are enrolled as choristers after a short probation the result is generally a large choir of much dead wood, and but few leading voices. Such a choir is like a bouquet, containing very few roses in bloom, but nearly all buds, many of which never fully unfold because plucked too soon. Young voices are not capable of the sustained efforts which are easy for those a year or two older. In emulation of the older ones they are very liable to be strained and prematurely broken down. Only the most careful vocal teachers should be trusted with children's voices.

True refinement in the rendering of church music shows itself

in a certain restraint, and the avoidance of anything which might be termed noisy or blatant. Purity of tone and unity of style are good features. When the boys are all trained by one choirmaster their voices should blend into one tone, producing a unity of effect, which is of great value in the rendering of music.

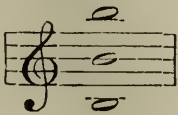
CHAPTER VII.

THE SELECTION OF MUSIC FOR BOYS' VOICES.

SUCCESS with boys' voices largely depends upon the selection of their music. The importance attaching to the choice of the music appointed for children to sing can hardly be overestimated. In regard to their reading matter much thought has been taken, but when it comes to music almost anything and everything is said to be "all right for children." On the one hand silly sentimental tunes which sensible adults refuse to sing, on the other hand difficult dramatic music designed for mature adult sopranos, compositions for female contraltos, for tenors, or even for basses are assigned to the tender voices of children. It may be possible for boys to sing all these, but the result does violence both to their delicate vocal organs and to the musical effects intended by the compositions.

A great deal of the music commonly found in choir libraries is wholly unsuited to boys. "But if I had known," a certain rector recently exclaimed, "that boys cannot sing the same music that women sing I never would have advocated their introduction into the choir." Boys can sing the same music that women sing, but it is not desirable to require it. And shall we lay aside the flute because it is not a clarinet or discard the violin because it is not a violoncello? Why not give boys that music for which they are best adapted in order to attain the best results? Adult professional vocalists are well aware of the value of fortunate selections. Singers of the greatest ability are invariably and wisely most particular as to just what music they will sing. Success or failure often hinges upon the choice. Vocal selections must be suited to the occasion, to the range and character of the voices, and to the ability, style, and temperament of the singers. The same care and judg-

ment should be exercised in choosing music for boys' trained voices and the same considerations should influence the choice.

The average range of boys' voices comprises two octaves, which center upon the staff  from B to B. The marked flexibility of their vocal organs unmistakably points to the full use of such a range. The lack of firmness and rigidity of the larynx plainly indicates that too long continuance at any one pitch is liable to be injurious. The breaks, or transition points, between the registers are peculiarly trying places. Music which hovers long about the breaks is especially difficult. This difficulty abounds in much that is commonly used, rendering it conducive to an improper use of the voices.

Singing in unison with men's voices tends to injure children's voices, for the range of unison music is necessarily limited to the neighborhood of the lower break. In unison chanting, verse after verse continues at the same pitch until the larynx wearies from the repeated efforts, the nerves gradually lose their sensitiveness, the tones grow coarser, and before long the boys' delicate voices break, leaving the thick or chest register alone available. Women who sing much unison music show the same disagreeable effects. In places where boys are required to sing Gregorian tones, they should be permitted to sing very quietly and be given plenty of practice in their middle and upper registers during rehearsals.

The character of boys' voices universally appears to be clear and pure, rather than especially powerful or emotional. There is a certain dignity of tone born of innocence and beauty which suggests pure thoughts and has been deemed especially suitable for voicing religious worship. "The devotional element which the clear and unemotional quality of the boy's voice imparts to those portions of the musical services of the church reserved for the choir, is of recognized beauty when the voices have been properly trained."

An earnest, unaffected manner of singing is natural, combined with ease and brilliancy of execution. It is proverbial with what

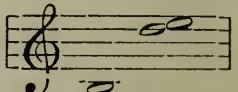
facility and pleasure boys learn to sing scales, runs, arpeggios, and the musical figures of fugues and other strict compositions. Flippant tunes and highly sentimental melodies do not fit their serious manner of singing.

Children's voices and children's natures have ever suggested the kind of music that they ought to sing; and much that is of high value has been composed especially for boys' cultivated voices by musicians who have thoroughly understood them. This music was written by the early Italian composers at the time when the art of singing was brought to such perfection in Italy; and by the English organists, especially during the reigns of King Henry VIII, his three children, and King James I; by the Russian church composers, and by certain French, German, and American musicians who have known and appreciated the peculiarities of boys' voices. These compositions exhibit a proper regard for the natural range and character of boys' voices. Chords in open or dispersed harmony, alternating with closer positions, afford free movement to the voices and wonderful variety of effect. The greater portion is church music, since boys, correctly trained, have sung for centuries in the European cathedrals.

The American churches inherit from England and the continent much beautiful church music. One of the chief glories of the Church of England is her store of church music composed for boys and men by the organists of the great cathedral churches, the chapel royal, and the collegiate chapels. England possesses a distinct school of church music; and the great names on her list of composers are—Attwood, Battishill, Blow, Boyce, Bull, Byrd, Clarke, Clarke-Whitfield, Cooke, Creyghton, Croft, Crotch, Dowland, Ebdon, Elvey, Farrant, Forde, Gibbons, Goss, Greene, Hayes, Humphreys, Kent, Morely, Nares, Purcell, Richardson, Rimbault, Rogers, Shepherd, Stainer, Tallis, Smith, Turle, Tye, Walmisley, Webbe, Weldon, Wesley, Wise. Their representative anthems, which are published in octave form convenient for choir use, are to be found in the list of sacred music included in this chapter.

The American churches cannot afford to neglect this great school of real church music. Choir boys should be trained to sing these strong and devotional anthems, which are full of deep religious feeling. "A refined classic taste is easily engendered if standard music is used. Boys keenly appreciate the works of the great masters, and will often show undisguised contempt for weak and insipid compositions."¹

Good music suggests a fuller and more perfect meaning than is conveyed by the words, "Where words fail, music speaks."

There are some fifty modern English composers whose best anthems are suitable for boys' voices; but England's modern church music is weak compared to that of the Golden Age of English music, the sixteenth and seventeenth centuries. Those organists of one hundred to three hundred years ago composed for well-trained choirs of cultivated boys' voices, which, until the latter part of the nineteenth century, were chiefly limited to the cathedral and collegiate churches and the chapel royal. The vast number of modern English anthems and services which have appeared during the last fifty years have been written for more than such a limited circulation. They are, therefore, many of them, composed low in range, so as to be capable of being sung in the thick or chest register by the increasing number of country parish choirs which were not provided with artistic training when boys first began to be generally introduced. This style of music, which frequently begins fortissimo on the first line of the staff and is limited in range to notes between B and D or E,  that can be produced in the thick register by vigorous forcing of the voices, ought not to be selected as a repertoire for properly trained American boys. Such music can be sung by well-taught choirs, but it forms a singularly effective stumbling block for those in process of training. Its very wide use or "popularity" is not an indication of excellence.

¹ G. Edward Stubbs.

A number of German, French, and Italian composers have written anthems for English choir boys as a result of sojourning in England and being deeply impressed by the beauty of their singing. Handel wrote his twelve Chandos anthems for the English service while he was Cappellmeister to the Duke of Chandos, and arranged "The Lord is my Light" for the chapel royal choir. Buononcini composed for the English Church "When Saul was King"; Spohr, Sir J. Benedict, Gounod, and Mendelssohn composed for English choir boys. Mendelssohn is said to have written his motets for the Dom Choir of boys.

There are many beautiful English, French, and American carols for boys' voices, for Christmas, Epiphany, Easter, Whitsunday, and Thanksgiving or harvest.

There are now published, with English words, some anthems by the following old Italian composers: Carissimi, Jomelli, Marcello, Martini, Pergolese, Stradella, Croce, Vittoria, and the great Palestrina. Of the Russian church music, there are published with English words a few anthems by Bortniansky and Tschaikovsky.

The following American composers have written good music for boys' voices: Baier, Baker, Burdett, Clough-Leigher, Fisher, Gale, Grant, Hall, Le Jeune, Lutkin, Manney, Messiter, Mori, Owst, Osgood, Page, Parker, Rutenber, Starnes, Stubbs, Trott, Tuckerman, Warren, West, and Whitney.¹

In secular music for children, there are many beautiful old Italian songs, madrigals, and part-songs. There are a large number of English glees, madrigals, part-songs, and solos, by the early English composers. And there are excellent modern two-part, three-part, and four-part songs for boys' voices by English and American composers. A list of secular music is included in this chapter.

¹ It seems proper to include in this list some Englishmen now resident in America.

LIST OF CHOIR MUSIC FOR BOYS' AND MEN'S VOICES PUBLISHED IN OCTAVO FORM

The numbers that precede the titles refer to the catalog of the Oliver Ditson Company and this music may be ordered by the numbers given.

Titles preceded by asterisks are issued by other music publishers.

× ALLEN, G. B.

- 1,188 Awake thou that sleepest (Easter)
- 388 Now is Christ risen from the dead (Easter)

ARCADELT, JACQUES

- 284 Holy Redeemer (Ave Maria) (English and Latin text)

ATTWOOD, THOMAS

- 2,817 Come, Holy Ghost (Whitsuntide)
- 195 Enter not into judgment
- * Magnificat and Nunc Dimittis, in C
- 441 Teach me, O Lord
- 779 Turn Thy face from my sins

× BAIER, VICTOR

- 9,353 Ring the merry Christmas bells (Carol)

× BARNBY, SIR JOSEPH

- × 6,868 Abide with me
- 8,980 Awake up my glory (Easter)
- 380 Drop down, ye heavens from above (Christmas)
- × 349 Grace of God that bringeth salvation (Christmas)
- 794 Grant to us, Lord, we beseech Thee
- × 45 Holy night! Peaceful night! (Christmas Carol)
- 3,353 It is high time to awake out of sleep
- 358 King all glorious (Ascension)
- × 7,081 Like silver lamps (Christmas)
- 425 Make me a clean heart, O God
- 9,994 My God, I thank Thee
- 198 O how amiable are Thy dwellings
- 41 O Lord, how manifold are Thy works
- 9,916 O perfect love (Wedding)
- × 434 O risen Lord (Easter)
- 40 Sweet is Thy mercy

BARRELL, EDGAR L.

- 10,779 Saviour, source of every blessing

BATTISHILL, JONATHAN

- * Call to remembrance

X BLOW, JOHN

- * I beheld, and lo! (Trinity)
- * I was in the Spirit (Trinity)
- * The Lord hear thee

X BORTNIANSKY, DIMITRI S.

- 445 Hark! what mean those holy voices? (Christmas)
(Arr. by H. P. Chelius)
- * Cherubim Song (No. 7)

BOYCE, WILLIAM

- * By the waters of Babylon
- * Great and marvelous are Thy works
- * O where shall wisdom be found?

BRIDGE, JOHN FREDERICK

- 11,105 We declare unto you glad tidings (Easter)
7,995 Who shall ascend unto the hill?

X BURDETT, GEORGE A.

- 10,806 For God so loved the world
10,502 Glorious things of Thee are spoken
11,049 Great is the Lord
11,219 While Thee I seek, Protecting Power

X BYRD, WILLIAM

- * Bow thine ear
- * Save me, O God
- * The souls of the righteous (S. S. A. T. B.) (All Saints)

X CALKIN, J. BAPTISTE

- 784 I will always give thanks
X 3,706 Jubilate Deo, in G
10,114 Magnificat and Nunc Dimittis, in G
424 Out of the deep
X 1,141 Rejoice in the Lord
X 10,032 Te Deum Laudamus, in G

CALLCOTT, WILLIAM H.

- 25 Give peace in our time, O Lord!

CLARE, EDWYN A.

- 9,531 Hallelujah! Christ is risen (Easter)
9,127 Magnificat, and Nunc Dimittis, in D

CLARKE, JEREMIAH

- * I will love Thee, O Lord
- * Praise the Lord, O Jerusalem

CLARKE-WHITFIELD, J.

193 I will lift up mine eyes

X CLOUGH-LEIGHTER, H.

- X 11,374 Amen, amen! (Easter)
 11,037 Arise, shine, for thy light is come (Christmas Anthem)
 11,170 Bethlehem (Christmas Anthem)
 X 11,169 Blessed Morn (Christmas Carol)
 X 11,515 Break forth into Joy (Easter)
 10,964 Brightly gleams our banner (Easter Processional)
 X 11,100 Christ is risen, Alleluia! (Easter Processional)
 X 11,226 Come ye faithful (Easter Processional)
 11,225 Day of resurrection, The (Easter Carol)
 11,504 Hark! Ten Thousand Voices Sounding (Easter)
 11,307 Herald Angels (Christmas)
 11,308 In Royal David's city (Christmas)
 11,373 Life eternal (Vita Æterna) (Easter)
 11,306 Light hath shined upon us, The (Christmas)
 11,164 Light of men, The (Christmas)
 11,128 Magnificat, in C
 11,208 Magnificat, in F
 11,129 Nunc Dimittis, in C
 11,209 Nunc Dimittis, in F
 X 11,168 Prince of Peace (Christmas Carol)
 X 11,038 Saw you never in the twilight? (Christmas Carol)
 11,121 Te Deum Laudamus, in C
 11,514 Triumphant Bells (Easter)
 11,231 When the Sabbath was past (Easter Anthem)
 11,232 Where hast thou laid Him (Easter)

COOKE, BENJAMIN

- * Service in G, Te Deum, Jubilate, Kyrie, Credo
 * Sanctus, Magnificat, and Nunc Dimittis

COSTA, SIR MICHAEL

2,285 To Thee be praise forever

CREYGHTON, R.

2,426 I will arise, and go to my Father

CROFT, WILLIAM

- * God is gone up
 * Cry aloud and shout
 * I am the Resurrection and the Life

X CROTCH, WILLIAM

- 3,486 Comfort, O Lord, the soul of thy servant (Arr. by Sir John Goss)
 * God is gone up (2 S. 2 A. T. B.)

CROTCH, WILLIAM, *Continued.*

- * Lo, star-led chiefs (Christmas)
- * We will rejoice

X DOWLAND, JOHN

- * Come, Holy Ghost

DRESSLER, LOUIS R.

- 11,166 Birthday of the Lord, The (Christmas)
- 11,177 Magnificat and Nunc Dimittis, in F

X DVORAK, ANTONIN

- 9,915 Blessed Jesu, Fount of Mercy

EBDON, THOMAS

- * Magnificat and Nunc Dimittis

X ELVEY, SIR GEORGE

- 17 Arise, shine, for thy light is come (Christmas)
- 391 Christ being raised from the dead (Easter)
- 222 Christ is risen from the dead (Easter)
- 3,483 O give thanks unto the Lord
- 790 Rejoice in the Lord

EYRE, ALFRED J.

- 8,709 Office of the Holy Communion, The

FARRANT, RICHARD

- 792 Lord, for Thy tender mercies' sake
- 9,865 Pray for the peace of Jerusalem

FIELD, J. T.

- 7,232 Benedictus, in D
- 7,233 Jubilate Deo, in D
- 7,235 Magnificat and Nunc Dimittis, in D
- 7,234 Te Deum Laudamus, in D
- * Morning and Evening Service, in D

FISHER, WILLIAM ARMS

- 10,124 Give peace in our time, O Lord
- 10,368 Now pray we for our country

FLETCHER, PERCY E.

- 11,379 Lord, Thou hast been our dwelling place

X FOSTER, MYLES B.

- 1,257 O! for a closer walk with God (Whitsuntide)
- 7,829 Ring, happy bells (Christmas trio)
- 11,361 Souls of the righteous, The (Elegy)
- 10,901 There were shepherds

FORDE, THOMAS

- * Almighty God who hast

FREY, ADOLPH

10,466 I will extol Thee, my God, O King

GADSBY, SIR HENRY

3,490 Blessed be the name of the Lord

353 I will lay me down in peace

3,431 O Lord our governor

GALE, CLEMENT R.

10,351 Bless the Lord, O my soul (Harvest)

X GARRETT, GEORGE M.

435 In humble faith and holy love (Trinity)

3,670 Our soul on God with patience waits

X GAUL, ALFRED R.

3,325 No shadows yonder

6,896 O God, who hast prepared

9,751 Remember now thy Creator

1,248 Silent land, The

GAUNTLETT, HENRY

3,245 Christ is born (Christmas carol)

422 Thou wilt keep Him in perfect peace

X GIBBONS, ORLANDO

* Almighty and everlasting

* Glorious and powerful

* Hosanna (Advent)

* O clap your hands

* O Lord, increase my faith

GILCHRIST, W. W.

11,333 Jesus, I my cross have taken

X GOSS, SIR JOHN

384 Behold! I bring you good tidings

795 Christ our Passover

X 786 God so loved the world

X 581 I will magnify Thee, O God (Harvest)

X 1,240 O give thanks unto the Lord (Easter)

X 77 O Saviour of the world (Good Friday)

196 O taste and see how gracious the Lord is

X 9,244 Wilderness, The

X GOUNOD, CHARLES

393 Blessed is He who cometh in the Name of the Lord (Advent)

65 By Babylon's wave (Lent)

X 301 Grant us Thy peace

8,483 Jerusalem (O turn Thee unto the Lord)

X 265 Jesu, Word of God Incarnate (Ave Verum)

GOUNOD, CHARLES, *Continued.*

- 998 Lovely appear ("Redemption")
 1,574 O saving Victim (Lent)
 ✕ 3,308 O sing to God (Noël) (Christmas)
 ✕ 1,593 Praise ye the Father (Arr. by J. P. Weston)
 ✕ 68 Send out Thy Light (Lent)
 60 Te Deum, in C (We praise Thee, O God)
 ✕ 995 Unfold, ye portals ("Redemption") (Ascension)

GRANT, RONALD M.

- 9,235 Thou art the way

GREENE, MAURICE

- * God is our hope and strength
 * I will sing of Thy power
 * Let God arise
 * O clap your hands
 * Thou visitest the earth (Harvest)

HAKING, R.

- 208 Doth not wisdom cry

HALL, KING

- 9,152 Hear me when I call
 3,893 Jubilate Deo, in B \flat (O be joyful in the Lord)
 3,879 O Lord, my trust is in Thy mercy
 3,892 Te Deum Laudamus, in B \flat
 10,932 To Thee do I lift up my soul

✕ HANDEL, GEORGE FRIDERIC

- 11,406 Holy art Thou (Largo from "Xerxes")

HATTON, JOHN L.

- 1,186 All the ends of the world (Christmas)
 3,379 Like as a Father pitieth His own children
 1,185 Lord waked as one out of sleep, The (Easter)

HAYES, PHILIP

- * The Lord descended

HAYES, WILLIAM

- * O worship the Lord
 * Praise the Lord, O Jerusalem
 * Save, Lord, and hear us (Lent)

HILES, HENRY

- 207 Blessed are the merciful (Lent)
 6,877 Evening shadows, gently falling
 312 I will lay me down in peace
 363 Lord is my light, The
 6,878 O Zion! blest city (Templar's March)

HOPKINS, E. J.

381 Why seek ye the living among the dead? (Easter)

HOPKINS, J. L.

360 Lift up your heads (Ascension)

8,183 Save me, O God

1,145 Te Deum Laudamus, in G

HUMPHREYS, PELHAM

* Hear, O Heavens

JAMES, B. PERCY

10,213 Ponder my words, O Lord (Lent)

JAMOUNEAU, ARTHUR J.

11,342 Magnificat and Nunc Dimittis, in E \flat

11,279 Te Deum Laudamus, in E \flat

KENT, JAMES

376 Thine, O Lord, is the greatness (Arr. by Wm. Shore)

KING, CHARLES

* Hear, O Lord (Lent)

* Service in F, Te Deum, Jubilate, Sanctus, Kyrie

* Credo, Magnificat, and Nunc Dimittis

KING, OLIVER

11,368 I am He that liveth (Festival Anthem)

LAHEE, HENRY

413 Now on the first day of the week (Easter)

LAMBORD, BENJAMIN

11,337 Now from the altar of our hearts

11,302 O little town of Bethlehem (Christmas)

11,222 Rejoice in the Lord, O ye righteous

LE JEUNE, GEORGE F.

2,979 Jerusalem, the golden (Hymn)

LESLIE, HENRY

10,126 Light of our way

9,636 O Lamb of God (Arr. by W. F. Sudds)

LAWES AND FARRANT

* Not unto us, O Lord

X MACFARREN, SIR GEORGE

781 Day in Thy courts, A

X 14 Hosanna to the Son of David (Advent)

X 203 Hosanna to the Son of David

798 O Lord, how manifold are Thy works (Harvest)

216 O taste and see

371 Te Deum Laudamus, in G

X 7,294 This day is born (Christmas)

MANN, ARTHUR H.

8,733 Magnificat, and Nunc Dimittis, in A \flat

X MANNEY, CHARLES FONTEYN

X 11,228 Alleluia! Alleluia! (Easter)

X 11,300 Arise, shine, for thy Light is come (Christmas)

X 11,233 Awake, Thou that sleepest (Easter)

11,358 Day of Resurrection, The (Easter)

X 11,502 Ring out, Ye Bells (Easter)

10,251 Send out Thy Light (Lent)

X 11,357 Welcome, happy morning! (Easter)

MARKS, J. CHRISTOPHER

11,237 Magnificat, and Nunc Dimittis, in G

MARTIN, SIR GEORGE C.

11,108 As it began to dawn (Easter)

9,954 Holiest, breathe an evening blessing

9,246 Whoso dwelleth under the defence of the Most High

MARZO, EDUARDO

11,304 Brightest and best of the sons of the morning (Christmas)

11,162 O little town of Bethlehem (Christmas)

X MENDELSSOHN, FELIX

975 As the hart pants

X 979 Come, let us sing

X 350 Grant us Thy peace (Da Nobis Pacem — English and Latin text)

926 Happy and blest are they ("St. Paul")

X 7,210 Hear my prayer

X 927 How lovely are the messengers ("St. Paul")

79 Judge me, O God

11,182 Judge me, O God (Arr. by P. A. Schneckner)

X 3,488 Lord, how long wilt Thou forget me?

937 See what love hath the Father ("St. Paul")

MONK, WILLIAM H.

785 If ye love Me, keep My commandments

MORI, PAUL

10,846 Praise the Lord, O my soul

X MORLEY, THOMAS

* Te Deum, in F

X MOZART, W. A.

66 Almighty God

42 Jesu, Word of God Incarnate (Ave Verum)

2,519 Praise the Lord (Arr. by G. Leach)

NARES, JOHN

* Souls of the righteous, The (All Saints)

NEIDLINGER, W. H.

11,380 Lift up your voices now! (Easter)

NOVELLO, VINCENT

209 Call to remembrance

42 Like as the hart (In Manus Tuas) (Lent)

2,540 Rejoice in the Lord (Arr. by G. Leach)

224 Sing unto the Lord (Christmas)

201 Therefore with angels

OSGOOD, GEORGE L.

8,531 Blow golden trumpets (Easter carol)

703 Christmas bells (Carol)

535 Listen, lordings (Christmas carol)

OWST, W. G.

11,241 I am He that liveth (Easter)

10,725 I will greatly rejoice

11,299 Sing, O Heavens (Christmas)

PAGE, ARTHUR

10,796 Rejoice in the Lord, O ye righteous

X PALESTRINA, GIOVANNI

3,069 Adoramus te Christe (Motet)

2,265 Hodie Christus natus est (Christmas Noël)

1,037 Magnificat, in F (Latin words only)

3,645 Mass, in F (Missa Brevis, — Latin text only)

3,070 O bone Jesu (Motet) (Arr. by Hans Harthan)

7,408 Oh, have mercy, Lord, upon me! (Miserere)

3,403 We adore Thee (Arr. by Dudley Buck)

PARKER, HORATIO W.

11,372 I shall not die, but live (Easter)

11,320 It came upon the midnight clear (Christmas)

7,861 O 'twas a joyful sound (Processional)

PEACE, F. W.

11,407 O let the nations be glad and sing

X PURCELL, HENRY

X * I will sing unto the Lord

* Magnificat and Nunc Dimittis, in G minor

X * My beloved spake

X * O give thanks

X * O God, Thou art my God

X * Praise the Lord, O my soul

X * Rejoice in the Lord

X * Sing unto God

* Te Deum, in D

9
McCUNE SCHOOL OF MUSIC & ART
LIST OF CHOIR MUSIC.

51

PURCELL, HENRY, *Continued.*

- * Thou knowest, Lord (Burial)
- * Thy word is a lantern unto my feet

READING, JOHN

- 16 O come, all ye faithful (Christmas) (Arr. by Vincent Novello)

REDFORD, JOHN

- * Rejoice in the Lord

REED, WILLIAM

- 11,221 Awake, Thou that sleepest (Easter)
11,220 Bright sunbeams deck the sky (Easter)
11,218 Te Deum Laudamus, in D
11,180 These are they (All Saints Day)

RICHARDSON, VAUGHAN

- * O how amiable are Thy dwellings

RIMBAULT, EDWARD F.

- * O Lord, Thou art my God

ROBERTS, J. VARLEY

- 788 Lord, we pray Thee
7,756 Peace I leave with you
367 Seek ye the Lord

ROGERS, BENJAMIN

- * Behold, now praise the Lord
- * O pray for the peace of Jerusalem
- * Teach me, O Lord

ROGERS, JAMES H.

- 11,174 Arise, shine, for thy Light is come (Christmas)
10,220 Every day will I give thanks
11,163 Look on the fields (Harvest)
11,175 Sing unto the Lord with thanksgiving (Harvest)

RUTENBER, C. B.

- 10,790 He that hath My commandments
11,203 Hosanna, Blessed is He

SCHNECKER, P. A.

- 11,299 Christ, the Lord, is risen to-day (Easter)

SEWELL, JOHN

- 390 This is the day

SHACKLEY, FREDERICK N.

- 11,185 Thou didst leave Thy throne (Christmas)
11,184 While shepherds watched (Christmas)

SHEPHERD, JOHN

- * O Lord, the Maker of all (a version of hymn 21)
(music attributed to King Henry VIII)

SIMPER, CALEB

- 11,388 Communion service, in E \flat
- 10,133 Day of Pentecost, The

SMALLWOOD, WILLIAM

- 11,369 I have set God always before me (Easter)

X SMART, SIR HENRY

- 417 Angel Gabriel was sent from God, The
- X 7,058 Be glad, O ye righteous
- X * O God, the King of Glory
- X 189 Lord is my Shepherd, The
- X 383 Lord is my strength, The (Easter)
- X 1,561 Up in that home of glory

SMITH, J. S.

- * Almighty and everlasting God

X SPOHR, LOUIS

- X 343 As pants the hart (Lent) (Arr. by James Simpson)
- * From the deep I call
- * God is my Shepherd
- X 419 How lovely are Thy dwellings fair
- * Jehovah, Lord God of hosts
- * The earth is the Lord's (Harvest)

X STAINER, SIR JOHN

- X 423 Awake, awake; put on Thy strength (Installation)
- 8,684 Fling wide the gates ("The Crucifixion")
Processional to Calvary
- X 8,621 God so loved the world ("The Crucifixion")
- X 10,116 Grieve not the Holy Spirit of God
- X 783 Hosanna in the highest (Advent)
- 352 I am Alpha and Omega (Trinity)
- 420 Leave us not, neither forsake us (Ascension)
- 387 O Zion that bringest good tidings (Christmas)
- X 3,656 Sevenfold Amen, and Dresden Amen
- X 295 They have taken away my Lord (Easter)
- 386 Thus speaketh the Lord of Hosts (Christmas)
- 378 What are these that are arrayed in white robes? (All Saints)
- X 246 Ye shall dwell in the land

STANFORD, SIR CHARLES VILLIERS

- 10,169 Magnificat and Nunc Dimittis, in B \flat
- 10,170 Te Deum Laudamus, in B \flat

STARNES, PERCY J.

1,086 Grant, we beseech Thee, merciful Lord

STEPHENS, CHARLES E.

428 Te Deum Laudamus, in C

STORER, H. J.

11,393 Eternal God, we look to Thee
 11,310 Lighten our darkness (Response)
 10,916 Like as the hart desireth
 11,309 O for a closer walk with God
 11,274 Sing and rejoice, O daughter of Zion
 10,802 Turn Thy face from my sins (Lent)
 11,294 Ye shall go out with joy (Harvest)

X SULLIVAN, SIR ARTHUR

316 Hearken unto Me, My people
 184 I will mention the loving kindnesses
 354 I will sing of Thy power
 3 Lead, kindly Light
 3,324 O gladsome light ("The Golden Legend")
 780 O love the Lord
 7 Say, watchman, what of the night?
 786 Son of God goes forth to war, The
 373 Te Deum Laudamus, in D
 788 Turn Thy face from my sins (Lent)
 1,599 Welcome, happy morning (Easter)
 249 Yea, though I walk (Arr. by W. M. Richardson)

SYNDENHAM, E. A.

2,923 Be merciful unto me, O God
 9,245 O give thanks unto the Lord (Harvest)

TALLIS, THOMAS

* All people that on earth
 2,913 Gloria in Excelsis (Chant in C)
 * If ye love Me, keep My commandments

X TCHAIKOVSKY, PIOTR ILYITCH

* Cherubim song

TOPLIFF, ROBERT

9,563 Consider the lilies (Arr. by W. F. Sudds)

TOURS, BERTHOLD

9,045 Agnus Dei, in F
 1,149 Benedictus Qui Venit, and Agnus Dei, in F
 796 Blessed are they that dwell in Thy house
 1,521 Gloria in Excelsis, in F
 10,634 I lay my sins on Jesus (Arr. by Geo. B. Nevin)

TOURS, BERTHOLD, *Continued.*

- 357 Jubilate Deo, in F
 1,148 Kyrie Eleison, Gloria Tibi, Gratas, Sursum Corda,
 Nicene Creed, Sanctus, and Gloria in Excelsis
 1,150 Magnificat and Nunc Dimittis, in F
 412 O saving Victim (Good Friday)
 3,880 Pillars of the earth are the Lord's, The
 3,484 Praise God in His holiness

TUCKERMAN, SAMUEL P.

- 10,367 And they rest not day and night (Trinity)
 3,825 God bless our native land (American National Hymn)
 10,365 Lighten our darkness
 10,366 Thou shalt show me the path

TURLE, JAMES

- * { Service, Te Deum, Benedictus, Jubilate, Kyrie,
 } Sanctus, Credo, Magnificat, Nunc Dimittis
 * The Lord that made heaven and earth
 * This is the day which the Lord hath made (Easter)

TYE, CHRISTOPHER

- * Mock not God's Name
 * Sing to God

VICARS, GEORGE R.

- 361 Lord, for Thy tender mercies' sake

VITTORIA, TOMASO LUDOVIC

- * Behold, I bring you glad tidings (Christmas)

VINCENT, CHARLES J.

- 3,905 As it began to dawn (Easter)
 8,705 Far from my heavenly home
 8,717 Nearer home (unison chorus)
 10,456 There were shepherds (Christmas)

WAGNER, RICHARD

- 11,326 Marriage Hymn (Father to Thee, Throned on High)
 (Arr. by F. R. Webb, "Lohengrin")

WALMISLEY, THOMAS ATTWOOD

- * Hear, O Thou Shepherd
 * If the Lord Himself
 * Magnificat and Nunc Dimittis, in D
 * Magnificat and Nunc Dimittis, in D Minor
 * { Service in D. Te Deum, Benedictus, Kyrie, Credo,
 } Sanctus, Magnificat, and Nunc Dimittis
 3,489 Not unto us, O Lord
 * Remember, O Lord

WARD, FRANK E.

- 11,336 Jubilate, in E♭
 11,194 Magnificat and Nunc Dimittis, in F
 11,335 Magnificat and Nunc Dimittis, in E♭

WAREING, H. W.

- 3,491 Sing praises to God

WARREN, JOHN C

- 8,256 Choir invisible (Easter carol)
 8,368 Hail! Hail the Christmas Day (Carol)
 8,349 Let us now go even unto Bethlehem (Christmas)
 8,350 O joyful Light! (Evensong)

WATSON, MICHAEL

- 1,430 Come near, ye nations
 1,518 Hear, O Lord
 10,254 O give thanks unto the Lord (Easter)
 1,576 O worship the Lord (Harvest)
 3,540 Praise the Lord, O my soul (Harvest)
 10,799 Unto Thee, O God, do we give thanks (Thanksgiving)

WELDON, JOHN

- * In Thee, O Lord

WESLEY, SAMUEL SEBASTIAN

- * Ascribe unto the Lord
 * Blessed be the God and Father
 * O Lord, Thou art my God
 * Thou wilt keep him in perfect peace
 * Wash me thoroughly
 * Wilderness, The

WEST, JOHN E.

- 362 Lord is exalted, The
 7,766 Magnificat, in A
 7,767 Nunc Dimittis, in A
 3,628 Te Deum Laudamus, in B♭

WHITNEY, S. B.

- 7,822 All hail the power of Jesus' Name (Recessional hymn)
 11,195 Bridal Hymn (Wedding Processional)
 7,613 Magnificat, in E♭
 7,627 Nunc Dimittis, in B♭
 7,639 Peal forth, O Christmas bells (Christmas)

WISE, MICHAEL

- * Awake, awake, put on thy strength
- * Prepare ye the way (Advent)
- * The ways of Zion do mourn

WOODWARD, REV. H. H.

- 8,707 Far from their home (Advent)
- 245 Radiant morn hath passed away, The
- 3,548 Sun shall be no more thy light, The

LIST OF SECULAR MUSIC SUITABLE FOR BOYS' VOICES,
CONSISTING OF UNISON, TWO-PART, THREE-PART,
AND FOUR-PART SONGS

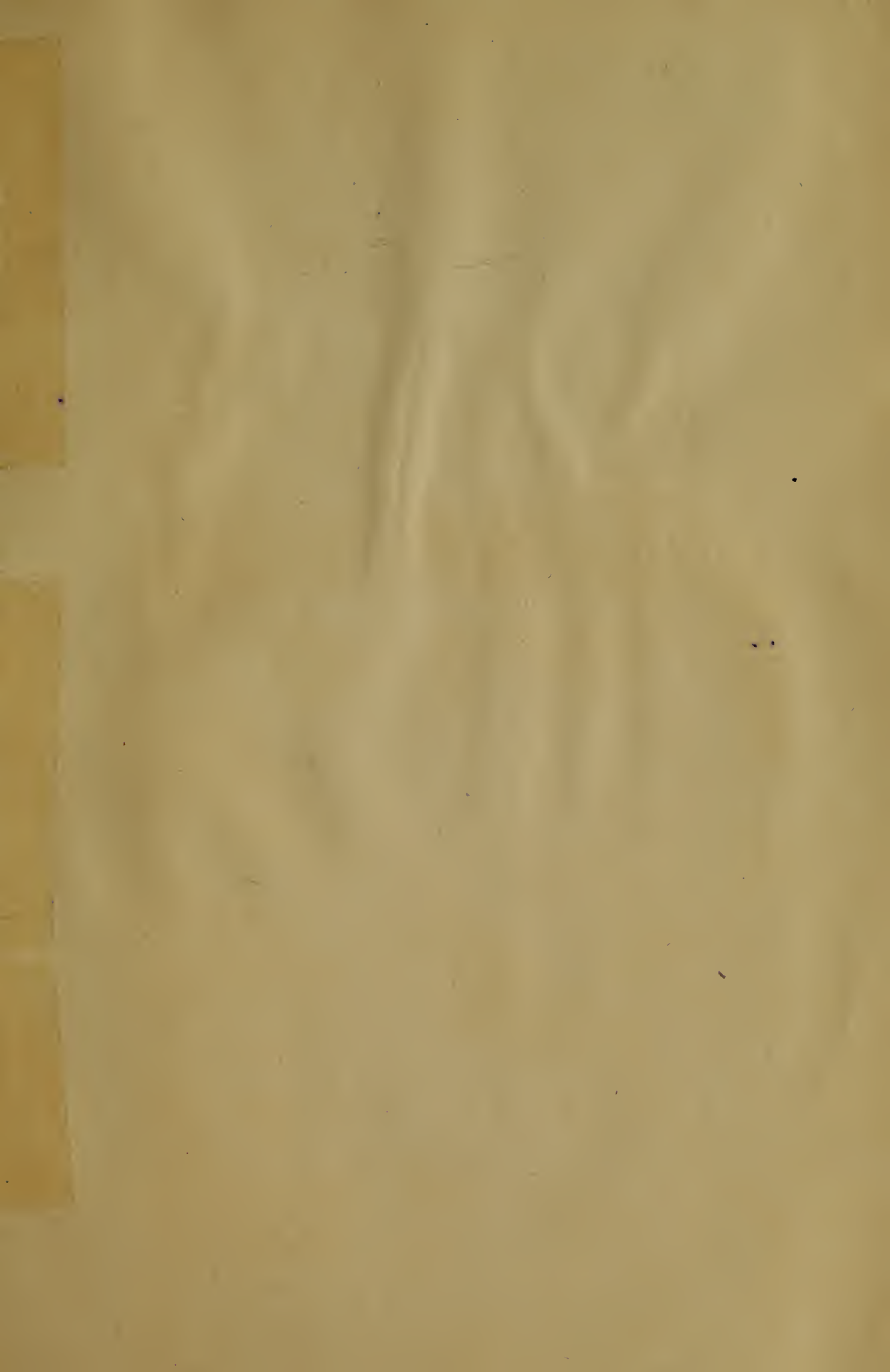
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	PART	
X ABT, FRANZ		
X 6,456 Boatman's song	2	
7,582 Bright are the flowers (Marching Song)	3	
6,146 Hear the postilion riding by	3	
5,161 Home that I love	4	
X 7,536 Joy of the wanderer	2	
X 4,862 Like the lark	2	
6,464 Our native land	3	
X 6,646 Wanderer's joy, The	2	
ARNE, THOMAS A.		
5,210 Which is the properest day to sing?	4	
X BARNBY, SIR JOSEPH		
4,010 Sweet and low (A Lullaby)	4	or unison
7,274 Voice of the western wind	3	
BENEDICT, SIR JULIUS		
10,295 Our victorious banner (solo and cho.)		
X BISHOP, SIR HENRY		
6,336 Let us haste to the fields	3	
5,764 Let us twine the clustering roses	3	
4,118 Sleep, while the soft evening breezes	4	
CONCONE, GUISEPPE		
5,818 Harvest day	3	
X COOKE, BENJAMIN		
4,043 Hark! the lark	4	
COSTA, SIR MICHAEL		
921 With sheathed swords (Damascus Triumphal March)	4	
DE PEARSALL, R. D.		
4,592 Oh, who will o'er the down so free	4	
EICHBERG, JULIUS		
10,305 To thee, O Country! (National Hymn)	4	or unison

	PART
FANNING, EATON	
9,022 Daybreak	4
FISHER, WILLIAM ARMS	
10,296 Flag of the constellation, The (Patriotic)	4 or unison
10,301 Freedom of the seas, The (Patriotic)	unison
✕ FOSTER, MYLES B.	
7,611 Happy hours	2
7,612 Homeward down the stream we float	2
7,700 Racing we go	2
7,759 Sweet hope	2
GADE, NIELS W.	
4,850 In autumn (S. A. T.)	3
✕ GAUL, ALFRED R.	
7,537 Homeward on the flowing tide	2
7,534 O lovely month of roses (June)	2
GLOVER, STEPHEN	
5,705 Beautiful moonlight	2
✕ GOUNOD, CHARLES	
6,532 Hark! 'tis the evening bell	3
HALL, KING	
7,990 April	3
HATTON, JOHN L.	
4,149 Belfry tower, The	4
4,590 He that hath a pleasant face	4
4,743 Jack Frost	4
5,054 Ocean's lullaby	4
4,594 Red, red rose, The	4
4,599 Stars of the summer night	4
5,254 When evening's twilight	3
5,755 Wood thrush, The	
KALLIWODA, JOHANN W.	3
5,492 Boatman, The	4
KJERULF, HALFDAN	
5,121 Last night (Arr. by J. C. Macy)	4
LAHEE, HENRY	
5,755 Come away, the sunny hours	3
LESLIE, HENRY	
4,086 How sweet the moonlight	4
4,109 Primrose	4

	PART
LESLIE, HERBERT	
10,303 Flag they loved so well	4
MACFARREN, SIR GEORGE A.	
4,731 Break, break	4
4,029 Harvest home	4
5,003 Three fishers, The	4
X MENDELSSOHN, FELIX	
9,031 Autumn song	2
4,871 Maybells and the flowers, The	2
4,767 Nightingale, The	4
5,754 O vales with sunlight smiling	3
9,032 O wert thou in the cauld blast	2
MORNINGTON, EARL OF	
4,083 Here, in cool grot	4
PINSUTI, CIRO	
4,148 An autumn song	4
7,182 Eldorado	4
7,614 Merry world is free, The	4
10,134 Rhine-raft song, The	4
5,469 Silent tide, The	4
4,122 Spring song, A	4
5,040 Where wavelets rippled gaily	4
RICHARDS, BRINLEY	
4,005 Let the hills and vales resound	4 or unison
X ROSSINI, GIOACHINO	
4,376 Carnovale, The	4
X 4,208 Charity	3
X 4,057 Hope	3
X 6,081 Humming bird, The (S. A. B.)	3
7,786 Revel of the fairies	3
X 5,754 Softly the echo	3
X RUBINSTEIN, ANTON	
5,130 Angel, The	2
4,553 Song of the birds, The	2
SMART, SIR HENRY	
4,347 Down in the dewy dell	3
5,004 Hunting song	4
5,709 Merry is the dawn	2
6,837 Oh, skylark, for thy wing	3
4,456 Queen of the night (Arr. by C. H. Morse)	3

	PART
SMART, SIR HENRY, <i>Continued.</i>	
7,391 Stars look o'er the sea	3
4,725 Stars of the summer night	4
9,803 Valley of summer flowers	4
SPOFFORTH, R.	
4,332 Hail, smiling morn	4 or unison
STEPHENS, RICHARD J. S.	
4,150 Blow, blow, thou winter wind	4
STEVENSON, SIR JOHN	
4,595 See our oars with feathered spray	4
SULLIVAN, SIR ARTHUR	
4,187 Song of peace	4
TOURS, BERTHOLD	
8,985 Swift the shades of eve are falling	4
8,984 Vikings and the Northwind, The	4
TUCKERMAN, SAMUEL P.	
10,308 God bless our native land	4 or unison
VINCENT, CHARLES J.	
8,706 Blow, soft winds (Vocal Waltz)	2
10,066 Bright summer	2
8,718 Holiday, A (Vocal Galop)	2
9,169 Jolly winter (Vocal Polka)	2
9,955 Lovely rose	2
8,719 Merry June (Vocal Polka)	2
8,716 Sailor lad's song (Vocal Hornpipe)	unison
9,154 Sailor's lullaby, The	2
WAGNER, RICHARD	
4,656 Faithful and true we lead you forth (Bridal Chorus)	4
WEBBE, SAMUEL	
4,381 Swiftly from the mountain's brow	4



DATE DUE

FEB 11 1980		
FEB 15 REC'D	SEP 27 1985	
DEC 26 1980	OCT 1 1985	1994
DEC 15 REC'D	AUG 30 1994	
FEB 16 1981	AUG 09 1994	
FEB 23 REC'D	SEP 07 1995	
APR 27 1981	APR 21 2010	
APR 27 REC'D	OCT 31 1995	
JUN 29 1981		
JUL 8 REC'D	OCT 06 1995	
OCT 22 1981		
WM/10/27	DEC 01 1995	
OCT 29 1981	NOV 22 1995	
OCT 29 REC'D	MAY 12 2010	
NOV 30 1984	OCT 18 2012	
DEC 03 1984		
MAR 21 1985		



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